



THE SOUNDTRACK CLUB

LUKAS KENDALL • RFD 488 • VINEYARD HAVEN MA 02568 • USA

\$1 US/Mex/Can, \$1.50 rest/world

Newsletter #20, April 1992

Georges
Delerue
1925-92

Sad news to report—Georges Delerue has died at the age of 67, of a stroke after finishing his latest (and final) score. He died two days after the stroke, on Friday, March 20, 1992. Andy Dursin pays tribute to the great composer on page 8.

The Society for the Preservation of Film Music's First Annual Film Music Conference was held on March 12-15 and went extremely well, especially for a first year conference. Panels were held on topics from scholarly studies of film music, to aspects of preservation, to issues facing film music composers and producers today. A highlight was, of course, the Career Achievement Award banquet for Henry Mancini, with John Williams as Masters of Ceremonies. Elmer Bernstein, David Raksin, Fred Steiner, Joe Harrell, Basil Poledouris, and Shirley Walker were among the many composers in attendance at various or all points of the weekend, as well as representatives from record labels like Intrada, Bay Cities, and Virgin, plus many of the world's top scholars of film music. Two concerts were held, one featuring the Los Angeles Musical Heritage Orchestra conducted by Gillian Anderson, performing silent film music, another featuring the Wind Symphony of CalState Long Beach conducted by Larry Curtis, performing music by Goldsmith, Williams, Waxman, and more, with the highlight being a stunning rendition of Poledouris' *Hunt for Red October* with a 120 voice male choir. Thanks go out to Jeannie Pool, Herschel Gilbert, David Raksin, and others coordinating the conference, and may there be many more.

1991 Oscar winners were *Beauty and the Beast* for Best Score (Alan Menken), and "Beauty and the Beast" from *Beauty and the Beast* for Best Song (music by Alan Menken, lyrics by Howard Ashman).

International soundtrack outlets: *Movie Boulevard* is an English dealer with a large selection of soundtracks, all formats, with a good deal of LPs now on sale at half price. Send £2 (4 IRCs) for a copy of their extensive catalog to 9, Cherry Tree Walk, Leeds LS2 7EB, ENGLAND. *Screenthemes* is another English mail order dealer, specializing in TV themes, as well as new releases on CD. Their 60 page catalog is published bimonthly, send £1 (3 IRC's overseas) for the current edition. *Screenthemes* is also behind the Play It Again John Barry CDs, the first of which is out, the next two on their way, as is a TV themes compilation, due in summer. Overseas collectors can order each John Barry compilation CD by sending £10.50 (plus sufficient for air mail postage) in an international money/postal order; the address is 22 Kensington Close, Totan, Beeston, Nottingham NG9 6GR ENGLAND. Also, there is *Tarantula Records* from Germany, which features extensive international and European LPs and CDs for sale (really!). Write for free catalog to *Tarantula Records* Hamburg, Postfach 11 02 82, 200 Hamburg 11, GERMANY.

CDs currently in stock at Footlight Records of note are *Double Life of Veronique* (Z. Preisner, not Kieslowski as incorrectly listed last month), *Thief of Baghdad* (Rózsa), *Prince of Darkness* (Carpenter), and the new edition of *Krull*. (Footlight also has in stock the limited edition releases SCSE-2 and 3, *High Road to China* [Barry], and *Dragonslayer* [North], respectively.) You can call Footlight at 212-533-1752—they are a record store in New York City with mail order.

Publications: New issues of *Soundtrack!*, *Score: Filmuziek Magazine*, *Musica Sul Velluto*, *The Cue Sheet* (SPFM) and *Show Music* have been published recently. • *Soundtrack!* (a quarterly) has raised its subscription rates to \$15/year Canada & US, £10/6 issues England (payable in cash), and 500 Belgian francs Europe/Japan (payable in international postal order). Address is Luc Van de Ven, Astridlaan 171, 2800 Mechelen, BELGIUM. • *Score: Filmuziek Magazine* is another quarterly publication, published in Dutch, at a subscription rate of 25 Dutch guilders a year, payable in an international postal

order. Address is to Postbus 406, 2200 AK Lelystad, HOLLAND. • *Musica Sul Velluto* is also published from Holland, though in English, and it is devoted to the music of Ennio Morricone, recommended for fans of the legendary composer. It is published five times a year, at a subscription rate of 30 dutch guilders for Europe, 35 for the rest of the world (US members, send \$20). Address is: Nieuwlandhof 114, 1106 RM Amsterdam, HOLLAND. • *The Cue Sheet* is the journal of the Society for the Preservation of Film Music, and the current issue is like an alternate and greatly expanded version of the STC Handbook, featuring a bibliography on film music books by Fred Steiner and other information. Write me for a copy of the SPFM flier, or write yourself to SPFM, PO Box 93536, Hollywood CA 90093-0536. • Another international publication I have yet to get an address for is the New Zealand Film Music Bulletin, a quarterly publication from Down Under. • *Westerns...All'Italiana* is a fanzine dedicated to the Spaghetti Westerns of the '60s and '70s, usually featuring an album review of music by Morricone, Ortolani, Nicolai, etc. in each issue. It is published quarterly at the subscription rate of \$10/4 issues (US, Canadian, and international rates are all the same). Write to Tom Betts, PO Box 25042, Anaheim, CA 92825 USA.

New poll: GNP Crescendo is in the discussion stages of a "Greatest Science Fiction Hits Vol. 4" CD, and is interested in hearing what themes you, the collectors, would like to have on such a disc. Send your responses in to Lukas at the address on the above masthead.

"Camelot Music" stores have a closeout sale of \$2.88 going, including many soundtracks, this news from Robert Nash, who, along with others have also provided me with some recent newspaper and magazine articles on film music, about the Oscar nominations, interpreters being needed in movie making (for Ennio Morricone in *Bugsy*) and the use of pop music in soundtracks. Write me if you are interested in photocopies of any of these articles, or just to get more info on them.

Those investigating the John Barry Society from Leeds, England, preliminary reports would indicate it is no longer functioning.

Laserdisc list: Certain laserdiscs, such as *Obsession*, *Chinatown*, and *Islands in the Stream*, have a separate audio track containing just the music, which can then be taped. If you know of other such discs, please write in for a future list of such laserdiscs in the newsletter.

STC news: A new edition of the Pen Pal list is out, containing profiles of 39 members, send \$1 to receive a copy. The list will now be on a regular quarterly publication, with the next edition out in June or July. To remove or change your listing, write in for a new form, or just write what your change is to Tom Morter (12438 Jacaranda Ave, Chino, CA 91710). When the list goes quarterly, it will cost \$2 a copy, with no freebies, as the list is getting expensive to produce. Those receiving the new pen pal list, please note Tom Bateman's new address until August, listed with his member communication. • Another edition of the STC Members' Catalog is out as well, the catalog being a 23 page listing of all the soundtracks in the compiled collections of about 25 contributing members, available on request for \$3 as it is so large to photocopy and mail. The Catalog will also be going to a regular quarterly publication schedule, providing that there is enough interest to warrant its continued existence. • There will be an updated edition of the STC Handbook out in mid-April, compiling all the new soundtrack contacts and sources discovered since the last edition in February. The Handbook is a 6-8 page collection of all the club and soundtrack news that I can compile, and is available free upon request, so just write for a copy. • I have done some reformatting to the newsletter this month, though due to the enormous amount of material this issue, the type is smaller than I would like. Suggestions are appreciated on how to improve the newsletter.

MEMBER COMMUNICATIONS

This is the section of the newsletter where you can place an entry about any particular soundtrack wants, questions, or offers you have, in order to reach the other readers. Feel free to write your own entry, or tell me in brief what you want and I'll write an entry up for you. Some retailers and dealers may be contacting you if you have a listing here and they have something you are looking for—I would imagine that is for the best, but please be aware it might happen if you are unused to such occurrences. Please look these entries over, you might be able to help out or make a deal!

Tom Bateman (new address: MALS 12 AVI 990, Unit 30303, FPO

AF 96603-0303) is looking for the French 4LP soundtrack to *Robotech*, by AB Productions, released by Sepa-Milan. Tom is currently stationed in Japan and can pick up CDs of *Raiders*, *Temple of Doom*, and other Japanese releases for those interested—write him.

De Backer Marc (Eikenlei 51, B-2960 St-Job, BELGIUM) can get some CDs unavailable in the US, namely *Dune* and *Eraserhead: Made In Heaven*, for \$25 each (includes postage, money refunded if CD is unavailable). US members can send American cash.

Gregory Donabedian (69 Plymouth Rd, East Providence RI 02914) is looking for *Flesh & Blood* (Poledouris) on cassette.

Guy Gordon (320 Washington Blvd, Hoffman Estates IL 60194-3048) has available a CD of *Link* (Goldsmith), up for sale for one of the following: 1) \$25 (includes shipping), or 2) \$15 and *Three Amigos!* on cassette, or 3) CD of *Last Starfighter*.

Tom Kelly (6041 Sequoia NW, A-8, Albuquerque, NM 87120) is looking for videotapes of "Red Dwarf" and Ralph Bakshi's "Mighty Mouse." Copies or info on where to get copies appreciated.

Howard Levine (7736 250th St, Bellerose, NY 11426-2622) is looking to contact original cast collectors, offering—sell, trade, free—25 legitimate private original cast LPs—*Lieutenant, Love and Let Love*, etc. + commercial originals + 182 live tapes of unrecorded musicals (trade only). Send \$1 (refundable) for info.

Ruth Lipper-Witzen (300 W 55th St, Apt 10 G, New York NY 10019) is looking to buy either a CD or a tape dub of "The Bourne Identity" (TV series, released by Intrada, available at Intrada).

Alex Mangual (166 Steuben Street, Jersey City NJ 07302) has an offer for interested collectors, as he often makes visits to Sounds, a non-mail order LP and CD store in Manhattan, and will try and pick up any soundtrack anyone asks for. Please write him directly.

Robert Mickiewicz (7 Whittemore Terrace, Boston, MA 02125-2119 • 617-825-7583) is looking for the following albums:

<i>Against a Crooked Sky</i> (L. Azevedo)	Embryo EM-1005
<i>Catlow/Soldier Blue</i> (R. Budd)	Eros 80544
<i>Bite the Bullet</i> (A. North)	RFO-102
<i>Coogan's Bluff</i> (complete score version, not Temple part score)	
<i>Devil and Max Devlin</i> (M. Hamlish)	A&M PRO-1
<i>El Condor</i> (M. Jarre)	Nat. Gen ?
<i>Flesh Gordon</i> (Ferraro/Tevis)	?
<i>Handle With Care</i> (Mendoza-Nava)	preview LP-1001
<i>Looker</i> (Devorzon)	War Bros PRO-A991
<i>Oh God Book II</i> (Fox)	War Bros. Fox-1
<i>Old Boyfriends</i> (Shire)	Columbia S-36072
<i>The Pound</i> (Downey/Cuva)	Pound A/B
<i>Sphinx</i> (Lewis)	War Bros. HS-3545
<i>Texas Romance/Bad Company</i> (Schmidt)	Chap STK-1069

Robert will buy, if reasonably priced, or trade for the above, original recordings preferred (not tape dubs). He has 100's of soundtracks available (want lists welcome), mostly vinyl from the 50's to present, and is actively looking for trading contacts, needing to acquire import (non-USA) pressings, private issues, obscure soundtracks, industrial film scores and noncommercial recordings.

Casey Minerly (130 Ash St, Floral Park, NY 11001) is looking for on CD: 1) Cartoon music, from cartoons (TV) except "Carl Stalling Project" and "Bugs on Broadway." 2) *Masters of the Universe* (Conti)—see news section. 3) Batman 60's TV series music (CD exists). 4) CD compilations of TV themes besides TV Toons series (various artists preferred). 5) Sound FX CD's (from nature, etc.)

Augustinus Ong (7401 Ridge Blvd SA, Brooklyn, NY 11209) will be happy to make tape dubs of the many rare LPs in his collection for anyone interested. His collection concentrates on Varèse LPs, Barry, Goldsmith, Morricone, Herrmann, LPs brought out by Tony Thomas (Citadel LPs), Japanimation releases, Japanese reissues, foreign soundtracks, Bernstein's Film Music Collection, and more. For those looking for tapes of rare music, do write in.

Alex Phillip (PO Box 0612, Brooklyn, NY 11240) has available for \$9 shipping an unopened cassette of *Star Trek III*, write for details. Alex is looking for a videotape of the Tony Thomas special on film music which aired a few years ago on Discovery Channel.

David Schechter (4522 Woodman Ave. C-329, Sherman Oaks, CA 91423) is looking for the following LPs: 1) *The Prize* (Goldsmith, MGM SE 4192)—Robert Mickiewicz has this available, 2) *Flame And the Arrow* (M. Steiner, MSMS 4); 3) *Land Of the Pharaohs/Gunfight At the OK Corral* (Tiomkin, FMC 13), 4) *The Quiet Man/Samson and Delilah* (Varèse 81073). 5) *Thief of Baghdad* (C. Rustichelli). Mint or near-mint only.

Erik Schmiedel (1446 Laburnum, Chico, CA 95926 • 916-345-5422) has for sale unopened copies of *Empire Strikes Back* on LP (cond. by Charles Gerhardt) for \$9, and *Quouadis* by Rozsa on CD for \$15. Erik is looking for new copies on CD of *Lionheart Vol 1 & 2*, *Empire Strikes Back* (Gerhardt), and *Thief of Baghdad* (Rózsa).

Dennis Shah (105 N. American Ave, Dover, DE 19901) is looking for info or access to unpublished manuscripts by Albert Glasser and the late Ken Darby. Info on the out of print *Please don't hate me* (Tiomkin, not sure about title) would be appreciated. Dennis is looking for tape dubs of *David Copperfield*, *Bonanza* (MGM) and *Breakheart Pass*, and would like to buy *McLintok*, *Johnny Cool* and *Gunfight at the OK Corral* (FMC). Dennis has a number of soundtrack and film theme compilations in the \$1-\$3 price range for sale.

Chris Shaneyfelt (636 Griffith Dr, Manhattan, KS 66502) is looking for CDs of: *Lionheart Vol 1*, *The Reivers*, *Cherry 2000*, and *The Empire Strikes Back* (conducted by Charles Gerhardt).

Bill Smith (4716 W 152nd St, Lawndale CA 90260) tells me "CDs of the music from the Knight Rider and Airwolf TV series themes are available from Japan through Mark Scrivani for \$45 plus \$6 postage, contact Mark Scrivani, 709 Swallow Lane, Poinciana, FL 34759 for more info." And also: "Please help! I am in desperate need of the Star Wars and Empire Strikes Back drama series played several years ago on NPR. Copies or info on where to get copies of the 13 half-hour SW and 10 ESB episodes would be appreciated."

Paul Tauberman (41680 St Anna Bay Dr, Bermuda Dunes, CA 92203) is still looking for *Jungle Book* by Rózsa on CD, and has for trade the following CD's: *Man On Fire* (Scott), *Clan of the Cave Bear* (Silvestri), *Housekeeping* (Gibbs), *Pirates* (3) (Sarde), *Zelly & Me* (Donnagio), *Domino & Eugene* (2) (Jones), *Runaway*, *Secret of Nihh* (Goldsmith), *Body Heat* (Barry), *Crimes of the Heart* (Deleue), *Amazing Grace & Chuck* (Bernstein), *Tai Pan*, *Julia & Julia* (Jarre).

Dick Thompson (1317 W 42nd St, Baltimore, MD 21211) is interested in tapes of Miklós Rózsa and Von Dexter, who wrote for several William Cooke films in the late 50's and early 60's.

Tom Weber (4607 S. US 45 #3, Oshkosh WI 54901) is looking for soundtracks of *The Fog* and *Prince of Darkness* (John Carpenter), two out of print Varèse CDs (Tarantula Records has *The Fog*, Footlight Records just got in *Prince of Darkness*).

Jahn Wolfgang (Auhofstr. 223/4, A - 1130 Vienna, AUSTRIA) is looking for the following items (all titles are US LPs unless noted). If you have any of the following titles for trade or sale, please write. Record and cover have to be in at least near mint condition:

Ashley, E.	<i>Secret Agent</i> (TV)	RCA Victor LSP 3630
Baxter, L.	<i>House of Usher</i>	LP: American Int. (no #)
DeVorzon, B.	<i>Looker</i>	War Bros. PRO-A991
Fox, C.	<i>Oh, God, Book II</i>	War Bros. Fox-1
Holmes, R.	<i>The Animals (5 Savage Men)</i>	Vee Jay VJS-1211
Jarre, M.	<i>5 Card Stud</i>	Reprise 45 rpm w/Dean Martin vocal
	<i>El Condor</i>	LP or SP, NGP?
Lewis, M. J.	<i>The Sphinx</i>	promo pressing
Marshall, J.	<i>The Munsters</i>	Decca DL 74588
North, A.	<i>2001: A Space Odyssey</i>	2LP test pressing
Philips, S.	<i>Myra Breckinridge</i>	20th Fox S-4210
Schiffrin, L.	<i>Harry In Your Pocket</i>	Mayfair - no number
Shire, D.	<i>Old Boyfriends</i>	Columbia
Schmidt	<i>Texas Romance/Bad Company</i>	Chap STK-1069
Tiomkin, D.	<i>Rio Bravo</i>	LP preferred
Williams, J.	<i>John Goldfarb, Please Come Home</i> , TCF 558 ZTSP	
	91478 45 rpm • <i>A Guide for the Married Man</i> , White	
	Whale WW 251 45 rpm: & US promo-LP (white cover)	

Jahn also has a list of foreign titles wanted, to be listed next month, as well as a list of items for sale—if you are looking for any rare European titles, do write him.

Mark Young (2420 W Raye, Seattle WA 98199) is looking for on LP: *Blow Out* (Donaggio), *Centennial* (Addison), *The Clowns* (Rota), *The Go-Between* (Legrand), *The Golden Voyage of Sinbad* (Rózsa), *Heaven's Gate* (Mansfield), *1900* (Morricone), *Papillon* (Goldsmith), *Poseidon Adventure* (Williams), *Seconds* (Goldsmith), and *The Wicker Man* (Giovanni); and, on CD, "The Astronomers" (Redford), Film Music of John Barry (those two at Intrada), and Jerry Goldsmith Suites and Themes (Masters Film Music SRS 2003). Mark is willing to purchase any of those albums or trade tape dubs. Mark is also looking for material on director Ken Russell (posters, lobby cards, press kits, etc.) and the book *Ken Russell—An Appalling Talent* by John Baxter (London: Michael Joseph, 1973).

SOUNDTRACK QUIZ by DAVE HAROLD

Unscramble the film titles below, then take the letter of the *unscrambled* title that the right hand column indicates, and unscramble those letters into the name of a famous composer.

1. AMNIDE MENO OTW	(first letter)
2. HTE SARDSUI SOHUE	(last letter)
3. GENDEL	(first letter)
4. ABOMR STRIF ODOLB	(second letter)

5. TNPATO	(last letter)
6. THIGLF FO HET RTGVNOAIA	(first letter, last word)
7. LYEUGQI NDOW NEDRU	(last letter, first word)
8. LIFED FO MADERS	(first letter)
9. CLEFARI LMEI	(first letter)
10. TEH DSIOPENO TRUDEVAEN	(last letter, second word)
11. TLAFATRACINTAT	(first letter, second word)

SOUNDTRACK NEWS

Two versions of Franz Waxman's "Carmen Fantasy" are either out or soon to be out, one on Teldec (Zubin Mehta conducting the Israel Philharmonic), and another on Melodya (Yuri Simonov conducting the Moscow Symphony Orchestra).

Big Screen Records, a subsidiary of Warner Bros, has picked up the soundtrack to *Radio Flyer* (Hans Zimmer).

New "Spaghetti Western" release news provided by Tom Betts of *Westerns...All'Italiana: Death Rides a Horse/A Pistol For Ringo/The Return of Ringo* [see review, page 6] • *Zorro*, by G&M De Angelis, CAM CDE (CSE 024), 12 tracks - 29:48 • *Corri Uomo Corri (Run Man Run)*, by Bruno Nicolai, CAM CD (CSE 070), 17 tracks - 31:07 • *Thunder on the Border Line*, by Peter Thomas, Tarantula CD (FIC SP-10001), 31 tracks - 34:04 • *Day of Anger/Beyond the Law*, by Riz Ortolani, Original Soundtrack CD (OST 110), 19 tracks - 37:46.

Scoring assignments: Jerry Goldsmith will score *Mr. Baseball*, and Jonathan Sheffer has scored the upcoming *Encino Man*. Dance music producer/remixer Bruce Forest will score his first film, the new George Segal movie, *Festival*. Randy Miller will score *Hellraiser 3: Hell on Earth*, which will be the first American film scored in Moscow, with some of Chris Young's themes being reused. Lastly, James Horner turned up recently on the animated TV series "Fish Police," and in the UK Michael Kamen has reportedly written the theme for the Labour Party's election campaign, used at press conferences, etc.

Here's what's coming up for the following labels:

Bay Cities: Upcoming releases planned for May and June are Jerry

Fielding Film Music 3, Classical Hollywood Volume 3 (music by Korngold, Waxman, Moross, and Towns), a Miklós Rózsa compilation (due in June), and *The Molly Maguires* by Henry Mancini. To reach Bay Cities' mail order department, write: Bay Cities Mail Order, Culver Studios, 9336 Washington Blvd., Culver City, CA 90230.

Intrada: *Thunderheart* (new Horner score), *Ruby* (John Scott), *The Vagrant* (Christopher Young), & *Criss Cross* (Trevor Jones).

JOS: *The Shooting Party* (Scott). (This is distributed by Intrada.)

MCA: April 14 releases are *Beethoven* (Randy Edelman) and *The Babe* (Elmer Bernstein); April 21 release is *Jaws* (John Williams).

Narada: This is a Milwaukee New Age label entering the soundtrack field, the first two releases being "Millennium: Tribal Wisdom and the Modern World" (PBS documentary, by Hans Zimmer), and "Columbus and the Age of Discovery" (also for PBS, by Sheldon Mirowsitz).

Silva Screen: European releases coming up are the Silva edition of *Twilight's Last Gleaming* (different packaging from the limited edition Goldsmith Society disc) and the 70+ minute reissue of *Masters of the Universe*. Titles getting released on the Silva America offshoot of Silva Screen are a re-recording of *Lawrence of Arabia* (more music than on original), "The Red Shoes" (great British film music), and *The Professionals* (Jarre—mastered from an LP).

Varèse Sarabande: April 28 releases will be *The Player* (Thomas Newman), *Year of the Comet* (Hummie Mann, replacing a score by John Barry), and "Hollywood Chronicle: Great Movie Classics."

FILM MUSIC CONCERTS

1) Thanks to John Waxman for the following concert information. 2) If you are interested in attending a concert, contact the box office of the respective band/orchestra to inquire. 3) All concerts subject to change or even cancellation. 4) New or updated listings are in bold.

April 24-25—NorthEastern Pennsylvania Symphony Orchestra, Scranton, PA, performing *Dances With Wolves*: John Dunbar Theme (Barry), *The Magnificent Seven* Suite (Bernstein), *The Sons of Katie Elder* Overture (Bernstein), *High Noon* Suite (Tiomkin), "Rawhide" Theme (Tiomkin), *The Furies* Suite (Waxman), and "Bonanza" Theme (Livingston & Evans).

April 25—Colorado Spring Symphony Orchestra, Colorado Spring, Colorado, performing *Dances With Wolves*: John Dunbar Theme and Two Socks Wolf Theme (Barry).

April 27—Colorado Youth Symphony, Denver, Colorado, performing *Dances With Wolves* Suite (Barry), *Star Trek IV*. Main Title (Rosenman), and *The Raiders' March* (Williams).

April 28-29—Springfield Symphony Orchestra, Springfield, MA, performing *Romeo & Juliet* (Rota, arranged by Mancini).

May 2—Ashland Symphony Orchestra, Ashland, Ohio, performing *The Sons of Katie Elder* (Bernstein), *The Magnificent Seven* (Bernstein), and *The Outlaw Josey Wales* (Fielding).

May 2—New Mexico Symphony Orchestra, Albuquerque, New Mexico, performing *Dr. Zhivago* Prelude and Laura's Theme, *Ben-Hur*: Parade of the Charioteers (Rózsa), and *Star Wars* Suite (Williams).

May 5—Fort Smith Symphony Orchestra, Fort Smith, Arkansas, performing *The Raiders' March*, *Dr. Zhivago* Prelude and Laura's Theme, and *Lawrence of Arabia* Overture (Jarre).

May 9-10—Pacific Symphony Orchestra, Irvine, CA, performing

Gone With the Wind Dance Montage (Steiner), and *Singing in the Rain* (A. Fried).

May 10—Huntsville Youth Orchestra, Huntsville, Alabama, performing *Dances With Wolves* Suite (Barry).

May 13—University Orchestra, Ulm, Germany, performing *Psycho* Suite (Herrmann), and *Hatari!*: Baby Elephant Walk (Mancini).

May 16—West Suburban Symphony Orchestra, Western Springs, Illinois, film music concert (program to be announced).

May 16—Mormon Youth Orchestra, Salt Lake City, Utah, performing: 1) *Gunfight at OK Corral* Ballad (Tiomkin), with chorus.

2) *A President's Country Medley* (Tiomkin). 3) *Lonesome Dove* Suite (Poledouris). 4) *Tribute to David Lean* [1st US performance] by Jarre; containing music from Lawrence of Arabia, *Dr. Zhivago*, *Ryan's Daughter*, and *Passage to India*. 5) *The Sons of Katie Elder* Overture (Bernstein). 6) *The Magnificent Seven* Suite (Bernstein). 7) *Dances With Wolves*: John Dunbar Theme (Barry). 8) *The Outlaw Josey Wales* (Fielding). 9) *The Furies* Suite (Waxman). 10) *Around the World in 80 Days* (Young). 11) *The Raiders' March* (Williams). 12) 20th Century Fox Fanfare (Newman).

May 28—Lamont Symphony Orchestra, University of Denver, Colorado, performing the *Dances With Wolves* Suite (Barry), and *Star Trek: The Next Generation* Suite (Jones).

June 24—Wisconsin Chamber Orchestra, Madison, Wisconsin, performing *Around the World in 80 Days* (Young).

In addition to the concerts listed here, Tom Murray has provided a list of silent film music concerts. The concerts are live piano, organ, or orchestral accompaniment to live film, with most taking place on the west coast, specifically the LA area. Write for a copy of this list.

VERY BEST OF... THE FINAL TALLIES

This poll has been running for many months, so it's time to close it down. Final tallies of scores nominated for their respective composers are (with at least three nominations per title): **Jerry Goldsmith:** (14) *Star Trek: The Motion Picture*, (6) *Legend*, (4) *Alien*, *Poltergeist*, (3) *Hoosiers*, *The Secret of Nimh*, *Star Trek V*; **John Barry:** (8) *Dances With Wolves*, (4) *The Black Hole*, (3) *Lion in the Winter*; **John Williams:** (13) *The Empire Strikes Back*, (10) *Superman*, (5) *E.T.*, (4) *Raiders of the Lost Ark*, (3) *Close Encounters*, *Star Wars*; **James Horner:** (14) *Star Trek II*, (8) *Glory*, *The Rocketeer*, (7) *Field of Dreams*, (5) *Star Trek III*, (3) *Aliens*, *Brainstorm*, *Krull*; **Danny Elfman:** (12) *Batman*, *Edward Scissorhands*, (7) *Nightbreed*,

(4) *Beetlejuice*, *Pee-wee's Big Adventure*; **Alan Silvestri:** (8) *The Abyss*, *Back to the Future III*, (3) *Back to the Future*, *Predator*; **Basil Poledouris:** (7) *Conan the Barbarian*, (4) *Robocop*, (3) *Lonesome Dove*, *The Hunt for Red October*, *Quigley: Down Under*; **Tangerine Dream:** (5) *Near Dark*, (3) *Legend*; **Ennio Morricone:** (4) *The Mission*, *The Untouchables*; **Maurice Jarre:** (4) *Lawrence of Arabia*, (3) *Witness*; **Elmer Bernstein:** (3) *The Great Escape*; **Bernard Herrmann:** (4) *Psycho*, (3) *Vertigo*; **Vangelis:** (5) *Blade Runner*, *Chariots of Fire*; **Michael Kamen:** (5) *Die Hard*, (4) *Robin Hood*; **Miklós Rózsa:** (3) *Ben-Hur*. For an entire list of scores nominated, just write in.

TOP SCORES WANTED ON CD

20 people have now responded to this poll, which is of soundtracks wanted on CD, whether they were never released at all, were released only on LP, or, in some cases, were released only partially on CD. To save space, only titles with at least three votes are being listed—for a copy of the complete list, just write in (include a stamp if possible). This poll will remain running for the time being, so send your picks in! This month's tally is as follows: 12 votes—*The Empire Strikes Back* (more), 9—*Poltergeist*, 8—*Conan the Barbarian*, *Gremlins*,

7—*SpaceCamp*, 6—*Twilight Zone: The Movie*, 5—*Flatliners*, *Honey I Shrunk the Kids*, *Journey of Natty Gann*, *Outland*, *Something Wicked This Way Comes*, 4—*Capricorn One*, *Die Hard*, *Patton*, *Return of the Jedi* (more), *Star Trek: The Motion Picture* (more), 3—*Battle Beyond the Stars*, *Conan the Destroyer*, *The Cowboys*, *Ladyhawke*, *Legend*, *Lilies of the Field*, *Predator*, *The Sand Pepples*, *Silverado*, *Under Fire*.

CURRENT SCORES AND ALBUMS from The New York Times of March 29, 1992

Basic Instinct	Jerry Goldsmith	Varèse Sarabande	Roadside Prophets	various	Vanguard
The Cutting Edge	Patrick Williams		Rock A Doodle	songs: TJ Kuenster	Liberty
Fergully: Last Rainforest	Alan Silvestri	MCA		score: Robert Folk	
Ladybugs	Richard Gibbs		Straight Talk	songs: Dolly Parton	Hollywood
Lawnmower Man	Dan Wyman			score: Brad Fiedel	
The Mambo Kings	Robert Kraft	Elektra	This Is My Life	Carly Simon	Qwest
My Cousin Vinny	Randy Edelman	Varèse Sarabande	Under Suspicion	Christopher Gunning	
Newsies	songs: A. Menken	Disney	Wayne's World	various	Reprise
	score: JAC Redford		Where Angels Fear...	Rachel Portman	Virgin
Power of One, The	Hans Zimmer	Elektra	White Men Can't Jump	Bernie Wallace	?

COLLECTOR'S CORNER by ROBERT SMITH

Music from Hollywood

On the evening of Wednesday, September 25, 1963 the Composers and Lyricists Guild of America presented its first annual Music From Hollywood concert in the Hollywood Bowl. David Raksin, then president of the Guild, served as keynote speaker and John Green, Executive Director, was the host. Those in attendance, many to conduct their own works on-stage, included Alfred Newman, Alex North, Franz Waxman, Miklós Rózsa, Frank DeVol, John Williams, Jerome Moross, Hugo Friedhofer, George Dunning, Ernest Gold, Bronislau Kaper, and Henry Mancini. The event was a once in a lifetime opportunity for film music fans to see and hear virtually all the major Hollywood composers. Luckily, a portion of this landmark concert (also broadcast on network television at the time) was preserved on an LP, Columbia CS 8913. The Columbia album contains only nine selections and leaves one to wonder what was on the remaining program. It is a one of a kind film themes recording as all selections save one are conducted by the composer.

Until Sony released a CD of *How the West Was Won* in 1991, the first selection on the Music From Hollywood LP was the only available recording of the complete, unedited "Prelude" from that score, running 3:22. Alfred Newman conducted. • David Raksin's most famous work, *Laura*, runs 5:50 on the album conducted by the composer. • Alex North is represented by "Cleopatra's Entrance Into Rome" from the bloated historical epic *Cleopatra*, starring Elizabeth Taylor. This, of course, in 1963 was one of North's most current works and the cue runs just under four minutes. • Franz Waxman aptly chose a 7:27 suite from his Academy Award winning *A Place in the Sun*. This represents one of the highlights of the album including a stunning alto sax solo performed by Ted Nash. • Side two of the LP opens majestically with Miklós Rózsa's "Prelude" from *Ben-Hur* (4:12), another Academy Award winning score and certainly the only choice for that composer to conduct as his showpiece. • Max Steiner, while present at the concert, invited Percy Faith to conduct his Theme from *A Summer Place*. Faith had recorded this piece for Columbia records and released it as a best seller. The cue runs 2:36. • John Green's *Raintree County* ranks as one of the best film scores ever written, alas for a less than spectacular film. Green conducted "Raintree County—Three Themes for Symphony Orchestra" (6:48) and this is the highlight of a spectacular album. (Those of you who have not heard this landmark score are encouraged to seek it out on Southern Cross/Label X 2CD set or Entracte 2 LP reissue [reviewed this issue of SCORE]. The early RCA albums are rare and run well over \$100 to purchase.) • Another legendary Hollywood figure, Bernard Herrmann conducted his 4:45 selection of the "Memory Waltz" from *The Snows of Kilimanjaro*. This piece symbolizes the Hemingway's recollections of his youth in Paris. • Concluding the album is the only vocal piece, "The Green Leaves of Summer" from *The Alamo* by Dimitri Tiomkin and Paul Francis Weber. This four minute rendition is by Mahalia Jackson, in direct contrast to The Brothers Four on the original Columbia album.

In terms of availability of this Columbia album CS 8913, it is certainly scarce if not truly rare. In fifteen years of collecting movie scores, I have seen this surface for sale only twice. The stereo version is the rarest as stereo was only in its infancy in the early sixties and there were huge volumes of monophonic LPs in production. Value of the LP in mint condition would fall around \$20 in mono and up to \$50 for a clean stereo copy. It is truly a unique collectable.

The question remains and should be put forth to our friends at labels like Varèse Sarabande, Bay Cities, and Intrada: do the original tapes still exist and was the entire event recorded? One can only imagine what a great reissue this would make with added tracks if available.

Market Report

A few words are warranted in defense of Jerry Osborne's *Official Price Guide to Movie and TV Soundtracks* (1991). This book has been

heavily criticized since its publication, but the guide is only that, a guide, to approximate worth of mint copies of given LPs. It represents a compilation of opinions from collectors and dealer influences, although these are offset by many of the collector's estimated prices. Granted there are some astronomical prices in the guide but most are realistic, if not affordable. Record dealers around the country are using this almost exclusively when pricing hard to find soundtracks as the Osborne guides are well respected in the hobby. • The current market for soundtrack LPs is soft. Many dealers have noted poor response to soundtrack advertisements in the industry standard publications *Goldmine* and *Discovery*. The major reason for the softness of the soundtrack market at the present is the explosion of reissues onto CDs. Many collectors are waiting for that less expensive, better (allegedly) sounding CD reissue of a hard to find album. Nevertheless, many soundtrack albums will never be reissued on CD because of lost tapes, legalities, cost, etc. and the old LP will be the only source of many scores. • The top collectibles of the hobby (*Roots of Heaven*, *Lion*, *Alexander the Great*, etc.) are changing hands for higher prices but generally not in excess of \$100 in these recessionary times. In reality the \$200-\$300 prices listed in the guide are probably unrealistic at present. • In closing a few collecting tips for Spring, 1992: Don't liquefy or discard those old LP soundtrack collections. The covers alone make movie collectibles out of them and given time, movie collectibles do appreciate in value. Secondly, as Lukas has stated, it's time to pick up any Varèse Sarabande CD Club titles you want and any of the Varèse 47000 series CDs as they are disappearing rapidly. Lastly, the most economical market for soundtrack LPs and CDs is within the Soundtrack Club's network which is steadily growing—keep your eyes open for other people's wants and we will all avoid those "ridiculous" guide prices!

Question of the Month

Does the Capitol CD CDP 46089 *Star Trek III* exist or was it a catalog listing only? This CD does exist but was released in 1984 when only a few had CD players and many were still buying the cheaper LPs. Debate solved; CD reissues now easy to find on Crescendo and Silva.

—Robert Smith

Additional collector news that some might find interesting:

—Disney collectors: Tom Weber has located an outlet for the Disney 4LP set released by Ovation Records in the early '80s, "The Magical World of Walt Disney." It contains sound and music from actual Mickey Mouse shorts from 1928-1941, songs and music from all Disney feature animated films from *Snow White* to *The Rescuers*, as well as music from films like *Mary Poppins* and *Pete's Dragon*, and other featurettes. And, it has music from the Magic Kingdom attraction, all this on 4 records (no CD version available) with a 50 page booklet, for \$24.99 + \$6 shipping. It is available from Damark International, Inc. (toll free 1-800-729-9000, major credit cards accepted). Item number is B-937-198717.

—Among the international CDs Sound City 2000 (PO Box 22149, Portland, OR 97222-0149 • 503-654-2196) can get (though for \$30) is *Transformers: The Movie*.

—*The Boys From Brazil*, a former Masters Film Music CD now out of print, has been reissued by A&M in Japan, available for \$30 from Intrada, 1488 Vallejo St, San Francisco, CA 94109 • 415-776-1333.

—Despite what Robert has said above, I really wouldn't even bother to try looking for the mythical Capitol *Star Trek III* CD!

Some new readers of the newsletter may be finding that their CD & record expenses have shot through the roof due to all the sources and deals mentioned here—you've been warned! (Also, if by any chance a deal or source mentioned here turns out to be a dud, do let us know so we can print a retraction and apology.) —Lukas Kendall

SUBSCRIPTION EXPIRATIONS: April: DL Bogart, Stephen Fry, Randi Hochhalter, Steve Hyland, William Lane, Mary Robbins, Ricardo Romano, Amer Khalid; May: Tom Bateman, Terry Broz, Michele Hemming, Kelley Harkins, Peter Kennedy, Larry Kinney, Sylvester McDonald, Brian McVickar, Ángel Santana, Melinda Slouber, Harry Willcox. Month listed is the last month in which you will receive the n/l. Rates are \$1/month US/Canada/Mexico, \$1.50/month for rest of world. A subscription form is not required if you don't have one on hand. Please inform me if your address changes, or if you have any problems receiving the newsletter (late delivery, wrong address, etc).

SCORE

New CDs reviewed: Krull, Steaven Seagal, Great Escape, Medicine Man, Man In the Moon, Basic Instinct, JFK, Hook, Commitments, Inner Circle, Ricochet, Wayne's World, Kamen & Williams Concertos, Morricone compilation.

SEND MATERIAL TO: ANDY DURSIN • PO BOX 846 • GREENVILLE RI 02828 • USA

APRIL 1992, #15

Unlike the last two months, there are a good amount of new scores by major composers beginning to arrive in record stores. Even though the top-selling soundtrack (and one of the top five music albums) is a rock song-compilation (*Wayne's World*), fans of orchestral and pop-oriented music soundtracks have plenty of new releases to choose from for the first time in 1992. Continue to send in all of your reviews, of new and old releases, and please try to include in the following for inclusion in your review: record label & no., # of tracks and running time, 3-digit recording code for a CD, anything specific about the release (special tracks, booklet notes, etc.). And include a grade in the...

-Andy Dursin

NEW GRADING SYSTEM: Seeing as how every other grade we were getting was an A+, making even something like a B- look bad, we are redesigning the rating system, scrapping the Entertainment Weekly style letter grade in favor of a numerical 1-5 grade: 1 is lowest, 5 is highest, with half grades being acceptable (this is the

NEW RELEASES

The eagerly awaited, expanded edition of James Horner's *Krull* is out, and two views appear below.

Krull (New Edition). Music by James Horner. Soundtrack Collector's Special Editions CD (SCSE-4). ADD. 16 tracks - 78:51 • The long awaited, complete CD has finally made its way to us! The previously released tracks are outstanding, not to mention the incredible added tracks (such as the main title—why the main title wasn't on the original, go figure). One word can sum up the feelings towards this new release—Encore! This edition has the identical packaging as *Dragon-slayer* (it comes from the same series) including notes on the music, movie, composer, etc. A must for any soundtrack collector. Without a doubt this goes down with the classics as an **A+**

-Guy Gordon

For those who want to hear what James Horner can really do, forgetting about similarities between this and other works, this is *the one*. Douglass Fake's mastering brings crystal clear sound out from the "pbthhs" of the original CD. The over 30 minutes of added music shows the true dimension of the score that was missing before—it is full of energy, full of themes, and a joy to listen to. New packaging is nice, with the original 1983 liner notes updated, though suspiciously altered to make this seem like it is the complete score, which it simply can't be. This is a 2000 copy limited edition, and as it is not being marketed through a distributor, it is available only from select outlets like Intrada, STAR, and Footlight Records. **4 1/2**

-Lukas Kendall

The Great Escape Music by Elmer Bernstein. Intrada CD (MAF 7025D). 13 tracks - 32:56 • Another classic out on CD! The sound quality on this release beats out the poor quality LP by an immeasurable amount. Here Elmer Bernstein shows his greatest talent: the march. This includes one march that ranks right with Williams' 1941 and "The Imperial March" from *Empire Strikes Back*. This is one score that can stand alone greatly from the movie itself. Included are notes on the album production, movie and composer. Many thanks should go to Douglass Fake for this one. Being one of Bernstein's best, this also warrants a top grade. **A**

-Guy Gordon

Basic Instinct Music by Jerry Goldsmith. Varèse Sarabande CDs and tapes (VSD/C-5360). 10 tracks - 44:28 • With Paul Verhoeven's *Total Recall*, Jerry Goldsmith composed a strikingly ambitious score. That particular method of composition was the motor that drove *Recall* over the edge with excitement. In the case of *Basic Instinct*, Verhoeven once again calls upon Goldsmith's exceptional talents, the end being downright operatic. As performed by the National Philharmonic Orchestra, the melodies of *Instinct* are gracefully seductive with haunting overtones. Cues such as "Night Life" and "Roxy Loses" stylistically introduce very energetic action material. The CD is packaged beautifully (hey, it features multiple pictures of Sharon Stone) and includes liner notes by Verhoeven. **A+**

-Chris Shaneyfelt

Medicine Man. Music by Jerry Goldsmith. Varèse Sarabande CDs and tapes (VSD/C-5350). 14 tracks - 50:12 • Goldsmith continues to

same system used by *Soundtrack!* and *Movie Music* so our reviews can be better compared to theirs). No decimals, or fractions besides $\frac{1}{2}$. We would expect that most grades are in the 3-4 range, with 2's signifying a poor soundtrack for one reason or another, and 4's signifying an exceptionally good soundtrack. *Overgraders will be shot!* We are of the opinion that nothing can completely be a 5, and the more high grades given—whether the soundtracks are your personal favorites or not—the more the integrity of the grading system declines. So please, keep your grades in the middle of the grading range. A few other reviewing tips: Please don't be nasty in your review for the sake of seeing who can slam something in the cleverest way, and also, there's no need to go into the process of how you bought a soundtrack ("I was walking down the record store aisle one day..."). Space is in short supply! Reviews in the next couple of issues that were received with letter grades will still be published. Thanks for your cooperation.

-Lukas Kendall

amaze me with his versatility and originality and this is a fine example of both of those qualities. The orchestral sections display Goldsmith's lush, lyrical theme that represents both the South American forests and the tie between Campbell and Rae. The tracks containing a Latin rhythm section ("Rae's Arrival," "Mountain High") are a little difficult to get used to at first, but they live up to what could have been a totally somber score. It can be slightly repetitive, but overall it's a quite good. **B+**

-Brian McVickar

Music From the Films of Steven Seagal. Music by David Michael Frank. GNP Crescendo CD, tape (GNPD-8028). 19 tracks - 68:19 • This is David Michael Frank's music to the 3 Seagal films he has done (*Above the Law*, 19:25; *Hard to Kill*, 19:48; *Out for Justice*, 6:21), which cannot be dismissed as merely action noise. The music is more than just a collection of banging synths, with *Hard to Kill* being especially thematic. It is difficult to describe the ensemble group of rock instruments and synthesizers Frank has assembled (and the jazz-pop fusion that results), but it meshes well with the films, and sounds fine on its own. A nice addition to the disc (packaged with usual Crescendo quality) is Neil Norman's 21 minute interview with Seagal, small on spontaneity but evenly conducted. It's a simple yet effective way to spice up a soundtrack release, and here's hoping it becomes a trend. Seagal fans, check this out (though orchestral purists will probably want to stay away). **3 1/2**

-Lukas Kendall

John Williams: Violin Concerto/Flute Concerto. Music by John Williams. Varèse Sarabande CDs and tapes (VSD/C-5345). 4 tracks - 46:16 • Varèse has just reissued Williams' two early 80's recordings of his 1981 Violin Concerto and 1969 Flute Concerto, both performed by the London Symphony Orchestra under Leonard Slatkin. Anyone expecting anything even remotely like Williams' regular film compositions will be surprised with these classical compositions, both of which are fascinating to listen to but lacking in lyrical material that dominates so much of Williams' other work. The Violin Concerto is presented in 3 tracks (over 30 minutes), while the Flute Concerto runs over 13 minutes and is contained in one movement on the album. Excellent liner notes, fine sound remastering, but be aware that this is quite a drastic change from most Williams music, and even die-hard Williams fans may have a hard time adjusting to these mostly abstract compositions. **3**

-Andy Dursin

JFK. Music by John Williams. Elektra CDs and tapes (961293-2). 18 tracks - 64:18 • This is just the opposite from *Hook*. It's very serious and somber and much more enjoyable than his *Born on the Fourth of July*. There's some power in the fine orchestrations, but the real highlight is the touching "Theme" for *JFK* and the shattering sequence of Kennedy's assassination as depicted in the track "Motorcade." Williams' score is shared on the album with period tracks ranging from New Orleans jazz to Mozart. The fold-out CD booklet is printed (along with the CD itself) as if to resemble some super-secret document. Highly recommended. **A-**

-Amer Khalid

Hook. Music by John Williams. Epic Soundtrax CDs and tapes (EK-48888). 17 tracks - 75:24 • Ten years ago John Williams was at the peak of his career, and he still is! It's incredible how he is able to write music for characters that fly and Peter Pan is no exception. The themes are wistful, magical and very lyrical. But this is basically a fun score which carries over the entire album. The two songs are penned by frequent lyricist Leslie Bricusse and are cute and enjoyable. Anyway, this is one of the best scores Williams has done in recent years and deserved an Oscar. **A+** -*Amer Khalid*

The Man in the Moon. Music by James Newton Howard. Reprise CDs and tapes (9 26763-4). 18 tracks - 31:21 • Nice work by one of the more versatile composers in the business. Sweet, lovely music performed by a string orchestra with mandolins, guitars, and pan pipes mixed in. Cues like "Back Door," "Day Dreaming," and "Swimming Hole" contain a sprightly country theme which gives the score exuberant life. This should have been nominated for an Oscar, instead of Howard's perfunctory *Prince of Tides* score. **B+** -*Brian McVickar*

The Commitments. Various Artists. MCA CD and tapes (MCASD-10286). AAD. 14 tracks - 46:51 • I haven't seen the film yet, but I hear it's quite good. The music is good, even without seeing the film. There are many rock oldies, played in their traditional manner, but somehow they seem updated and hip. The musicianship and singing is spectacular, and all of the songs are rich in that "rock n roll" feel, having a lot of feel to them (especially tracks like "Mustang Sally," "Try a Little Tenderness" and "The Midnight Hour"). To get the full-dollar value out of this album, you've got to have your speakers turned up—way up. **A+** -*Jeff Szpirglas*

Wayne's World. Various Artists. Reprise CDs and tapes (9 26805). 13 tracks - 55:04 • Party on Wayne! Party on Garth! One of the few rock soundtracks in which all of the songs are worth listening to. The soundtrack is comparable to much of the Bill & Ted soundtracks (NOT!!). This album is more "laid-back" and "fun." It's Saturday night party music. From Queen's "Bohemian Rhapsody" to Jimi Hendrix's "Foxy Lady" to the theme song itself, this is pure fun/madness. There are no sleeve notes—instead we see photos from the movie, which isn't all that bad, but I'd much more like the lyrics for *Bohemian Rhapsody*. **A+** -*Jeff Szpirglas*

For views on the topic of rock soundtracks such as the above two, see this month's Mail Bag. -*Andy Dursin*

The Inner Circle. Music by Eduard Artemyev. Milan CDs and tapes (7313835613-2). 19 tracks - 53:11 • This music was recorded in Moscow during the recent attempted military coup on August 19-22, 1991; so say the liner notes. It is a pity, then, that the music was played without the characteristic Russian earthiness and vitality. The main theme could have been glorious in its development had it some soul and heartfelt emotion. Even the brief appearance of a chorus does not bring passion to this piece. Alas, it was not meant to be! The

SOUNDTRACK SPOTLIGHT

Images (1972). Music by John Williams. Classical International Filmdisc LP (CIF-1002). 11 tracks - 35:20 • A complex and unusual score to Williams aficionados accustomed to his orchestral grandeur. This avant-garde score begins with abrupt alternating phrases between solo piano accompanied by strings in a disquieting dirge and a cacophony of percussive and hollow banging, various wind instruments, and mysteriously heavy bass voice. As in the film, where images of reality and fantasy intermingle in a demented embrace, the music "In Search of Unicorns" brings forth consonance and dissonance into a frightening crescendo. In the midst of hypnotic nightmare found in "The Love Montage," the Brahmsian orchestral interlude in "Blood Moon" breaks through the veil of insanity with great reprieve. The end theme begins anew with the piano and strings in a never-ending lament of fatalism. **B+** -*Augustinus Ong*

Emmanuelle. Music by Pierre Backelet and Herve Roy. Warner Pioneer CDs (WPCP-3858). 19 tracks - 35:23 • The lovely melody of "Emmanuelle in the Mirror" features piano and guitar in duet. This catchy tune can be heard in two vocal versions, one in French and the other in English. The melody undergoes many permutations and tempos which, after awhile, become hackneyed and repetitious. The track titles speak for themselves: "Emmanuelle in Thailand," "Emmanuelle Steps Out," and "Emmanuelle Swims." Despite *Emmanuelle* being a one-long-melody score, this work is perhaps the best among all the scores for the film series, including *Emmanuelle 2* by Francis Lai. But that's not saying much. **B-** -*Augustinus Ong*

Akira. Music by Shoji Yamashiro. JVC Musical Industries CD (JMI-1001). 10 tracks - 69:32 • *Akira* is one of the greatest OVA (Japanese animation) movies of all time, being a futuristic cyberpunk-type story set in the near future. The soundtrack is unlike any I have ever heard. It utilizes not only traditional Japanese sounds and instruments

only saving grace is the recording of an uncredited singer performing a Russian song in the track "Legenko." At least the sultry Russian Edith Piaf-type performer sings with feeling and compassion. In the finale, the short version of the main theme is once again heard, featuring guitar and orchestra, lacking fury, signifying indifference. **B-** -*Augustinus Ong*

Death Rides a Horse/Pistole For Ringo: The Return of Ringo. Music by Ennio Morricone. RCA CDs (OST107). 26 tracks - 56:14 • The tracks on *Death Rides a Horse* are different from those on the Sunset Records label (SLS50248), whereas the two Ringo scores are the same as those on the RCA label, minus one track on "Return." The highlights for this CD are really the featured vocals: "Anger and Sorrow," "Angel Face," and "Return of Ringo," the latter two sung in English by Maurizio Graf. Despite his signature all over the music for these three films, Morricone makes better efforts for Eastwood's man-with-no-name spaghetti westerns. Morricone's music can be tedious, at times, but overall is well worth the effort when one finds a really enjoyable piece of music among the chaff. **B** -*Augustinus Ong*

Ricochet. Music by Alan Silvestri. Varese Sarabande CDs and tapes (VSD/C-5344). 13 tracks - 32:55 • Great action music from Silvestri, but it's in his usual style so don't expect anything out of the ordinary. "Main Title," "Nazi Bookstore," and "Blake Gets the Point" are the most memorable cues. Ignore the pointless rap song by Ice-T, unless you like that kind of music. **B+** -*Brian McVickar*

Michael Kamen: Concerto for Saxophone & Orchestra. Featuring David Sanborn. Music by Michael Kamen. Warner Bros. CDs & tapes (9 26157-2). DDD. 8 tracks - 46:15 • I didn't know what I was getting into when I bought this but after hearing it, I was glad I took a chance. One of the CD's main plusses is Kamen's 27 minute concerto for saxophone and orchestra which is an exciting and compelling aural feast. The 1st of the three movements gave the work an excellent jump-start as the music was greatly enhanced by driving string rhythms while Sanborn's sax played the melodic theme. The work's mood was upbeat and jovial (with some tenderness & somberness in the 2nd movement) which is not rarely found in Kamen's film music. Another good plus is a track called "Waiting for Daddy" where the music makes a crescendo to a triumphant fortissimo of a melodic theme (by Ary Barrios from the Terry Gilliam film *Brazil*) played by brass orchestra. The other 4 tracks are jazz-oriented material that don't hold a candle in terms of dramatic feeling to the orchestral works, but don't let that stop you from owning this terrific CD and hearing a different side to this talented composer. **B**

As I noted last summer, I too took the chance on this Kamen album, and the Concerto itself has to rate an "A" alone. The rest of the album is about a "C," but the 27 minute concerto is reason enough to buy the album, exactly as Alex noted in his review above. You'll find the CD or tape in the Jazz section, not Movies & Shows. -*Andy Dursin*

(as well as Asian, African and European sounds), but also modern electronics and voices. Some tracks do get a little strange, such as "Syohmyoh" and "Illusion," with lots of chanting, but overall it's an excellent soundtrack. Tracks like "Kaneda," which utilizes the Jegog (an Indonesian percussion ensemble), "Winds Over Tokyo" and "Tetsuo" are all quite good. The booklet is superb, describing the film, the production of the music and the score itself, along with small synopses of each track. This is a top-notch soundtrack, though it may not be to everyone's taste. **A** -*Jonah Lee Walker*

This and other Japanimation releases are available from Books Nippon (1123 Dominguez St, Suite K, Carson CA 90746) and Lazer Perceptions (3300 Judah St, San Francisco CA 94122). -*Lukas Kendall*

Innerspace. Music by Jerry Goldsmith. Geffen CDs and tapes (9 24161-2). CBS/Sony CDs (Japan release: 32DP 841). 10 tracks - 46:42 • *Innerspace* marks another successful Joe Dante-Jerry Goldsmith collaboration. This particular soundtrack album contains only 25 minutes of Goldsmith's score (the other portion is rock songs). However, it's a terrific 25 minutes! The Goldsmith portion of the album opens with "Let's Get Small," a beautiful rendition of the primary motif, underscoring Tuck Pendleton's preparations for the miniaturization experiment. "Environmental Adjust" primarily utilizes a theme associated with the submersible pod within Jack Putter's body. The highlight is, without a doubt, "Gut Reaction." Goldsmith's colorful electronics, fast-paced action motifs and powerful variations of the main theme are inspired! An excellent score in all respects, with great sound and excellent packaging. **A** -*Chris Shaneyfelt*

The Japanese CD of this is available from Sound City 2000, but you might want to look through the Bargain CD bin at your local record store first, as it's \$35 from Sound City. -*Andy Dursin*

Wavelength. Music by Tangerine Dream. Varese Sarabande CDs and tapes (VCD-47223). 16 tracks - 39:03 • *Wavelength* proves, if nothing else, that as truly awful as some scores can get, there are a select few that are even worse. This score (dare I even comment on it as such) is extraordinary non-thematic, very slow-paced, quite depressing, 39:03 too long, and to top it all off, it can be used as a genuine sleeping pill. If you have even considered picking this one up, save yourself some money, and ease the strain on your ears by not getting it (unless you're quite a Tangerine Dream fan). *Wavelength* is not in a league with *Risky Business* at all. D- -Chris Shaneyfelt

The NeverEnding Story. Music by Klaus Doldinger and Giorgio Moroder. EMI CDs (CDP 7-92708-2). 15 tracks - 36:44 • This soundtrack is definitely for lovers of Tangerine Dream and Brad Fiedel. It opens with the *NeverEnding Story* title song (performed by Liamhl) which, to be honest, would not be too bad if it weren't for the oddball lyrics. The "Swamps of Sadness" cue begins the score portion of the album and the music is, well, sad. Three cues of this style follow, but just when you begin to nod off, "Bastian's Happy Flight" delightfully wakes you up with the notion that the score might actually be going somewhere. The remainder of the score is vaguely good until the cue "Gmork," which is as delightful as listening to a smoke alarm. Nevertheless, if you are fond of mellow pop rhythms, a sprinkle of electric guitar here and there, and music that rarely ever goes somewhere (but is melodic on occasion), this score is for you. C+ -Chris Shaneyfelt

Hoosiers. Music by Jerry Goldsmith. PolyGram LPs and tapes (831 475-4 Y-1), TER CD (UK release under title *Best Shot*: CDTER 1141). AAD. 7 tracks - 39:38 • Lace up your High Tops and get ready to shoot some hoops, because Jerry Goldsmith's score for *Hoosiers* will definitely bring you to your feet. The principal *Hoosiers* theme is strikingly original, warm, triumphant, and layered with powerful drum rhythms that give the feel of a basketball being dribbled down the court. *Hoosiers* marks Goldsmith's 13th Academy Award nomination (well deserved), and is, like most of his other brilliant achievements, just as entertaining on the soundtrack album as it is supporting the film. Truly a must-get! A+ -Chris Shaneyfelt

As Chris notes, the "Best Shot" CD is widely available through mail-order firms, including Intrada and STAR. -Andy Dursin

Twin Peaks. Music by Angelo Badalamenti. Warner Bros. LP, CD, tape (9 26316-2). 11 tracks - 49:54 • Badalamenti's score for this late TV series is a mixed bag as it changes from electric guitar to saxophone and synthesizers but remains very effective. The pounding "Main Title" and the melodramatic "Laura Palmer's Theme" are the highlights. The three Julee Cruise songs are a delight and as you dance to the saxophone of the "Dream Man" you'll find that the music of "Twin Peaks" is more than just a score... A- -Amer Khalid

Always. Music by John Williams. MCA CDs and tapes (MCAD-8036). 18 tracks - 68:31 • Williams' score for this Spielberg remake of *A Guy Named Joe* is a pleasant surprise. It is a quiet score, smooth and at times sounding heavenly (featuring piano and french horn). It may not strike your fancy at first but as you listen to it you'll fall in love with it. There aren't any overdramatic romantic cues but what Williams has composed is stirring as in the track "Dorinda Solo Flight." Over 21 minutes are devoted to songs. Overall, a fine score, though not up to Williams' usual standards. B -Amer Khalid

Born on the 4th of July. Music by John Williams. MCA LP, CD, & tape (MCAD 6340). 14 tracks - 56:45 • It took time to get used to this score, but it's an intense, powerful, and somber score, which translates well onto Oliver Stone's Vietnam War epic and deserves repeated listenings. Most of the music is dark with sympathetic overtones of the war. Unfortunately, there is only 25 minutes of Williams' music and the rest is songs from the '60s. A -Amer Khalid

John Williams Conducts John Williams: Star Wars Trilogy. Music by John Williams. Sony Classical CDs & tapes (SK 45947). DDD. 13 tracks - 55:48 • Every time I waltzed into the music store, the cover of this album (*Star Wars* photos galore) caught my eye, but I never bought it. Then, I picked it up at my local library, and I must say, it is a good album. It's a rehash of the *Star Wars* tunes, but the sound is just phenomenal. Seeing as how I took out the cassette, I can only dream of what the CD sounds like... A -Jeff Szpirglas

Hudson Hawk. Music by Michael Kamen and Robert Kraft. Varese Sarabande CD, tape (VSD/C-5323). 11 tracks - 39:33 • As soundtracks go, this one is "cute," as in fun to listen to, but nothing worth an Oscar. Kamen's orchestral pieces are well done (some of them outshine parts of Robin Hood). The *Hudson Hawk* theme (performed twice—once as an instrumental, once as a vocal by Dr. John) is enjoyable,

but unless you've seen the film, you might not find "Side by Side" and "Swinging on a Star" (sung by Bruce Willis and Danny Aiello) amusing—if you have seen it, they're a hoot. B+ -Jeff Szpirglas

Doctor Who—Theme From the BBC-TV Series (1986). Various artists. BBC LP and tapes (12RXL 193). 3 tracks • I was in the record shop one day, and being the Dr. Who fan that I am, I was awestruck by the magnificent cover on this single, with a bright Dr. Who logo and a beautiful hologram. Side One contains the first theme and the theme from Season 23, both of which were splendid. The only letdown was on Side Two, an electronic mix of the main theme that fails to live up to even the crummiest version of the song. Sure it's interesting at times, but it just doesn't work. B -Jeff Szpirglas

Little Shop of Horrors (1986). Music by Alan Menken, lyrics by Howard Ashman. Geffen LP, CD, tape (M5 24125). 13 tracks • Here is another successful Ashman/Menken score (my personal favorite), based on the off-Broadway musical, which was based on a 1962 Roger Corman film with Jack Nicholson. It's Broadway-style music, and it works extremely well. All the songs are perfect, and if you like this sort of music, or are a fan of Ashman/Menken, this is one soundtrack you can't be without. A+ -Jeff Szpirglas

Raintree County. Music by John Green. Preamble Double-CD (2-PRCD 1781). AAD. 19 tracks - 88:00 • Hollywood produced many musical masterpieces during the 1950's, and this has to rank alongside the best of Herrmann, Waxman and Rózsa. Green's lush and lovely backing to the 1957 Elizabeth Taylor/Montgomery Clift epic transcends even Steiner's *Gone With the Wind* in the realm of romantic scores and is certainly the most memorable part of an otherwise mediocre film. This magnificent CD brings out the score in all its glory, from the glittering overture to the more delicate harmonica solos that are cunningly spaced throughout. The sound is remarkably clear and clean for such an old recording, picking up every nuance of the superb orchestrations. Included are booklet notes that are informative, if slightly condensed from an article Green wrote at the time of the film's original release. The only carp is: why are the first 45 seconds of the last cue ("Susanna's Tragic Decision") missing? Does anyone out there have an answer? Still, it's only a minor gaff in an otherwise unforgettable score—one that should be in every serious film-music collection. A+ -Jeffrey Ford

The Damned. Music by Maurice Jarre. Alhambra CD (A 8920). AAD. 10 tracks - 35:15 • Jarre has always been fond of using unusual musical effects in his scores; sometimes it can be extremely distracting, but when used in the proper context, like Luchino Visconti's operatic 1969 indictment of Nazism, it can be stunningly effective. An acute sense of the macabre, evident in many of Jarre's works, was never better than it is here—particularly in the superb cue "Lullaby for Lisa." This may not be a pretty tune score, but it is addictive and intoxicating, and as one of its composer's very best efforts, highly recommended. The CD sound is excellent; one could only wish someone had written some liner notes. A+ -Jeffrey Ford

Cheyenne Autumn. Music by Alex North. Label X CD (LXCD-4). AAD. 21 tracks - 46:33 • The recent death of Mr. North was sad news and a good time to look back at all the riches that he left behind. Here is a good score which has never really gotten its due in the wake of such scores as *Spartacus*. The mournful dirge that accompanies John Ford's version of the Trail of Tears is beautiful and haunting, and much more effective than the recently touted *Dances With Wolves*. If you can find this CD, grab it. B+ -Jeffrey Ford

This CD is available from STAR, PO Box 487, New Holland, PA 17557-0487 • 717-656-0121. -Lukas Kendall

Hamlet (1990). Music by Ennio Morricone. Virgin Movie Music CDs and Cassettes (4-91600). 18 tracks - 61:37 • Despite some fantastic themes for Hamlet and Ophelia, this score is basically lacking true feeling. Some sections should have been poignant instead of chilling, to represent pity for Hamlet's madness. However, much of the music is quite psychotic and disturbing, which can make for unpleasant listening experience if overdone. In all, I was disappointed with the majority of this score. C- -Brian McVickar

The Russia House. Music by Jerry Goldsmith. MCA CDs and tapes (MCAD/C-10136). 17 tracks - 61:37 • Interesting jazz-orchestral combination, though it's repetitive. Without Branford Marsalis on the saxophone, this score would have been very bland. The ominous spy theme, first heard in the cue "Introductions," gets overused to an annoying point, but overall this score can be enjoyable to listen to. C+ -Brain McVickar

Macross—The Complete. Music by Kentaro Haneda, songs by Morihiro Nagata & Mari Iijima. Victor CDs (VICL-40031-33). 3 CDs, 115 tracks - 230:04 • "Super Dimension Fortress Macross," originally a 36-episode Japanese Animation TV series in 1982 (it was later seen in the U.S. as the first chapter of "Robotech") and a feature film in 1984, is now celebrating its 10th anniversary. Its fans on both sides of the Pacific should rejoice in this 3 CD set that more than lives up to its title. Along with the three CDs (in a standard double CD box), the set includes: a protective slipcase; a 40-page production booklet full of illustrations (and a complete discography) and another 20 page booklet full of lyrics and background info (times included). The first CD features the BGM and songs from the TV series. The second contains the movie soundtrack, in which Haneda (utilizing a true orchestra) doesn't simply rehash his TV music, but goes for a

sweeping new score that compliments the redesigned story and characters of the film, while keeping the spirit of its TV roots intact. Also on the second disk are Karaoke versions of 11 songs, for those who dare to sing along. The third disk is the clincher; first it contains 11 different versions of songs from the series (many of which were previously unavailable) and also over 30 minutes of never before released Background Music from the TV series and movie. Most of the unreleased cues are each under a minute in length, but for the soundtrack enthusiast who wants "everything" it is what makes this soundtrack collection *The Complete*. The music itself is diverse and varied; from slow, simple melodies, to fast-paced, exciting action themes and everything in between, and should appeal to the avid soundtrack listener, even if they are not Japanimation fans. The only adjective to describe this compilation is "perfect." **A+**

GEORGES DELERUE (1925-1992): IN MEMORIAM by ANDY DURSIN

There are many composers who have worked over the past decades, but only a select few have a distinct, memorable, trademark style that comes to identify the composer and his works. Georges Delerue was one of those composers, and the French composer died March 20th in Los Angeles at the age of 67. Delerue's career covered countless films from different countries around the world, gaining attention and praise as the composer of choice for François Truffaut and other noted French directors. After coming to America over a decade ago on a full-time basis, Delerue won an Oscar for his work on *A Little Romance* and was previously nominated for three other Oscars, including the George C. Scott/Mike Nichols film *Day of the Dolphin* (1973), *Anne of a Thousand Days* with Richard Burton in 1969, and Fred Zinnemann's

acclaimed 1977 film *Julia*, starring Jane Fonda. Delerue composed numerous American productions in the last few years, including *Platoon*, *Her Alibi*, *Beaches*, *Biloxi Blues*, *Steel Magnolias*, *Salvador*, *Memories of Me*, *True Confessions*, *The Black Stallion Returns*, *Agnes of God*, and *Joe Versus the Volcano*. His most recent American score was for John Hughes' surprisingly successful comedy *Curly Sue*. Delerue's final score was for *Dien Bien Phu*, a film from French director Pierre Schoendoerfer. Although there are many albums of Delerue's scores that exist, especially in France, Varèse Sarabande's three-volume "London Sessions" series is particularly recommended for anyone interested in hearing the wonderful work of this composer whose talents will undoubtedly be missed around the world.

MAIL BAG

We have two heated debate topics going around, one centering on the validity of rock scores, or films that use rock songs in order to sell soundtrack albums; the other one involving the use of Bernard Herrmann's score in the *Cape Fear* remake.

On the topic of validity of rock or pop-oriented soundtracks...

From Andy Dursin: It seems to me that there are two types of rock or pop-oriented soundtracks. There are those that seem to feed just to exploit the artist involved, and to make an album more commercial. Any soundtrack album that's comprised of songs featured in a movie for about 10 or 20 seconds is a perfect example—watching the movie, you hear more of the film's original score, but the score is not what's on the album. Why? The songs and artists sell more than an orchestral (or virtually any other) music score. For this reason, I certainly question rock or pop-oriented soundtracks that would pop into that category. (Take a look at who replaced Jerry Goldsmith on *Legend* and *Gladiator*—Tangerine Dream, and not only the group but Bryan Ferry doing vocals, dropped Goldsmith's brilliant *Legend* score. For *Gladiator*, Brad Fiedel replaced Goldsmith, but so did an army of rap and R&B artists whose names are displayed prominently on the film's TV and print ads.) There's no David Newman on the *Bill & Ted* soundtracks, even though his music (especially in *Bogus Journey*) had a major part in the film. Elmer Bernstein has a couple of cuts on the *Ghostbusters* soundtrack, but not a whole lot of time on an album otherwise filled with rock artists. Randy Edelman has no tracks at all on the *Ghostbusters II* album. These are examples of commercial soundtracks, those that are released to sell millions of copies, and sometimes they do (take a look at the success of the *Ghostbusters* soundtrack or *Wayne's World*, which is currently a chart-topper). However, when rock songs make up a large part of the film itself, then it doesn't bother me. Martin Scorsese's use of period songs in *Goodfellas* (a great film that had no original score at all) was brilliant, and could in no possible way have been replaced by an original score to the same effect. Other films that use the songs as a major playing role in the film (*Spinal Tap*, etc.) shouldn't have their validity in question. It's when the real music for the movie is dropped, in favor of Top-10 recording artists who really don't have anything to do with the movie other than cash a check for 10 seconds of air time in the film, then there's a problem.

From Chris Shaneyfelt: To be quite honest, I have one heck of a time answering this one myself. However, due to the wide variety of genres that we are constantly plummeted with, lines seemingly have been drawn. For instance, can we imagine a full orchestra score replacing the oldies songs in *American Graffiti*? Due to the time, setting, and structure of *American Graffiti*, an orchestral score may have actually hurt the film more than it would compliment it. On the other hand, can we imagine Queen writing a rock n' roll lullaby for

cute little Carol Anne in *Poltergeist*? That would go over like a lead balloon. Therefore, I can sum up an answer for the validity of rock or pop-oriented soundtracks with the phrase, "If the shoe fits, wear it."

From Steve Hyland: The film *Streets of Fire* is a musical and, as such, deserves to have a song-oriented soundtrack release. It captures the "sounds" of the film (isn't that the primary function of a soundtrack?), and there is no reason it (or any other musical) shouldn't be graded in the same way as an instrumental score. In other, non-musical films (some of John Hughes' or David Lynch's movies, for example) songs sometimes take the place of orchestral music. These songs, often specially written for the film or specifically chosen by the filmmaker, can be as effective a part of the movie as an instrumental score. I, for one, can't imagine *She's Having a Baby* without the vocals of Kate Bush or Everything But the Girl, or *Blue Velvet* without the haunting "Mysteries of Love" or Roy Orbison's "In Dreams." Surely songs such as these belong on the soundtrack releases. On the other hand, some pop-oriented albums deserve criticism. These contain songs which were almost inaudible, if heard at all, in the movie itself (on a background jukebox or car radio), and seem to be mere excuses for record companies to promote new or existing artists for their labels. Often the actual score is resigned to one or two brief tracks, so as to qualify the album as a "soundtrack." Maybe the idea started with *Batman* and *Dick Tracy* of releasing two separate soundtrack albums, one of score, the other songs, will become a trend. That way soundtrack buyers could have their choice of one or the other, or both.

On the Cape Fear debate...

From Alex Mangual: I found *Cape Fear* to be one of the best remakes around, not that there is much demand for that type of film (remember *Never Say Never Again*). I believe that Elmer Bernstein's re-orchestration is fine and it worked for the film. A booming loud score is what this movie needed, with the likes of DeNiro and Nolte raking a 90's unflinching approach to what Peck and Mitchum did in the original. This is undoubtedly another successful notch in Scorsese's belt as a filmmaker. Maybe it was me, but I did watch the film in the second row and the impact blew me away. Herrmann was a master of the soundtrack medium and should be revered for bringing fellow listeners and admirers to praise him, not to questions his validity as a talented artist. If it is only a matter of volume, turn down the TV when the film comes out on tape and laserdisc but as with all the films I cherish and admire I enjoy the full cinematic effect in my home.

Again, please comment to these topics or anything else, you sending your responses to my address at the front of the SCORE section. Any comments or questions are welcome.

-Andy Dursin